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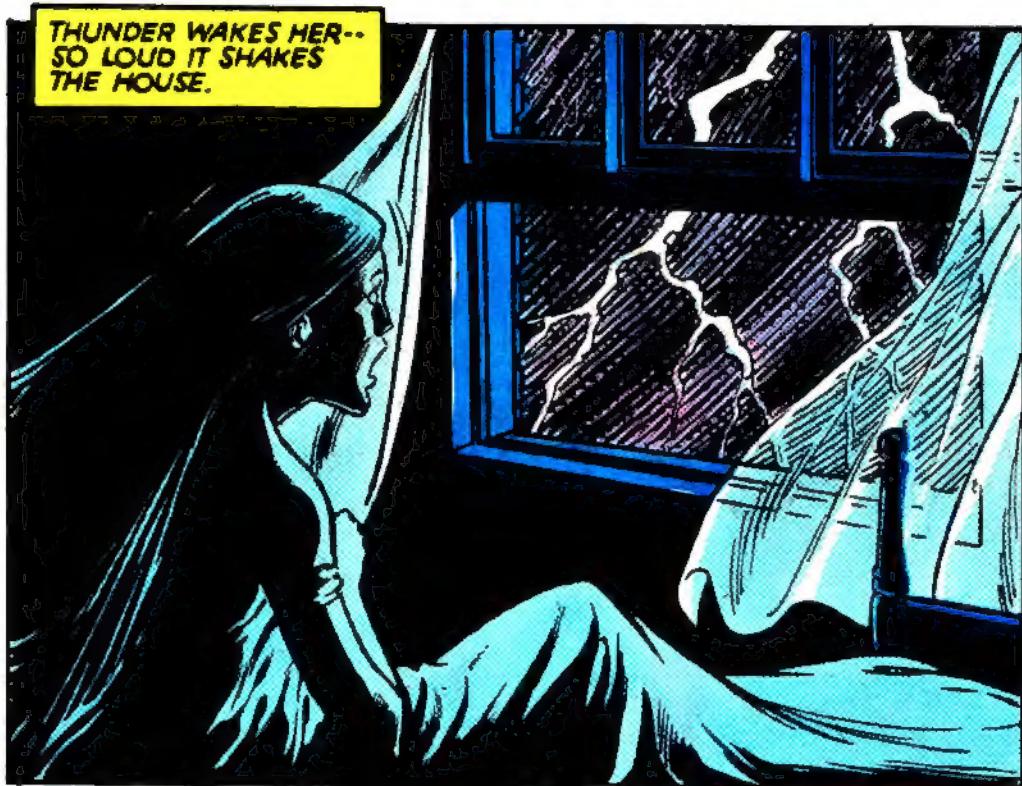
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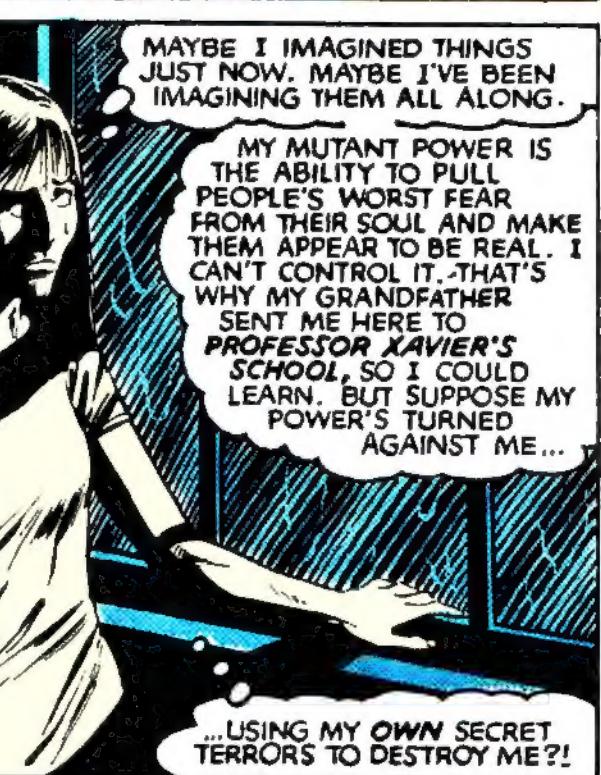


THE NEW MUTANTS™





*LAST ISSUE--L.



THE NEW MUTANTS™ Vol. 1, No. 3, May, 1983. Published by MARVEL COMICS GROUP. James E. Galton, President. Stan Lee, Publisher. Michael Hobson, Vice-President. Publishing. Milton Schiffman, Vice-President. Production. OFFICE OF PUBLICATION 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. Published monthly. Copyright © 1983 by Marvel Comics Group, a division of Cadence Industries Corporation. All rights reserved. Price 60c per copy in the U.S. and 75c in Canada. Subscription rate \$7.20 for 12 issues. Canada and Foreign, \$9.20. Printed in the U.S.A. No similarity between any of the names, characters, persons, and/or institutions in this magazine with those of any living or dead person or institution is intended, and any such similarity which may exist is purely coincidental. This periodical may not be sold except by authorized dealers and is sold subject to the conditions that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. THE NEW MUTANTS (including all prominent characters featured in the issue), and the distinctive likenesses thereof, are trademarks of the MARVEL COMICS GROUP. Postmaster: Send address changes to Subscription Dept., Marvel Comics Group, 387 Park Avenue South, New York, N.Y. 10016.

Stan Lee PRESENTS...

WAGONYAR

STARRING THE NEW MUTANTS!

IF THAT IS SO,
DANIELLE
MOONSTAR,
THEN SURELY
YOU HAVE
NOTHING
TO FEAR...

... FOR A
PHANTOM-- A
SPIRIT-FORM
-- CANNOT
HARM YOU.

YIII!!

CHRIS CLAREMONT, BOB McLEOD, MIKE GUSTOVICH
WRITER/CO-CREATORS/PENCILLER INKER
TOM ORZECHOWSKI, LETTERER LOUISE JONES, EDITOR
GYENIS WEIN, COLORIST JIM SHOOTER, EDITOR-IN-CHIEF

NOTE: THIS STORY
TAKES PLACE BETWEEN
ISSUES #166 & 167
OF THE X-MEN--LOUISE.



SHE SLAMS HER OWN DOOR BEHIND HER, TO SLOW THE CREATURE DOWN, AND RACES DOWN THE HALL, EXPECTING EVERY MOMENT TO SMELL ITS FETID, CHARNAL HOUSE BREATH, TO FEEL ITS FANGS TEARING AT HER THROAT.

SHE'S NEVER FELT SO SCARED.



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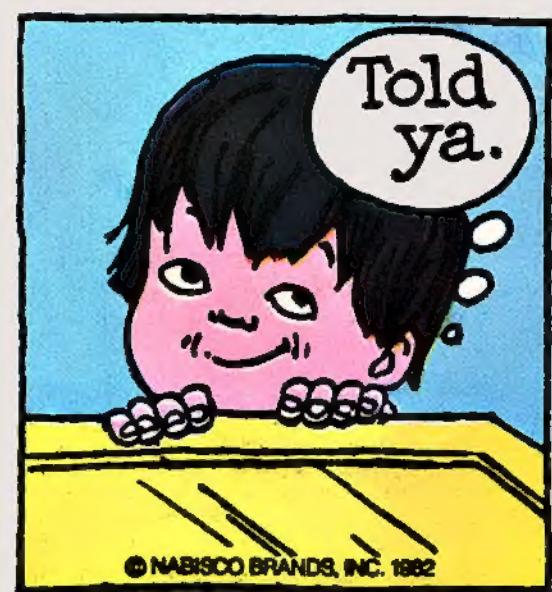
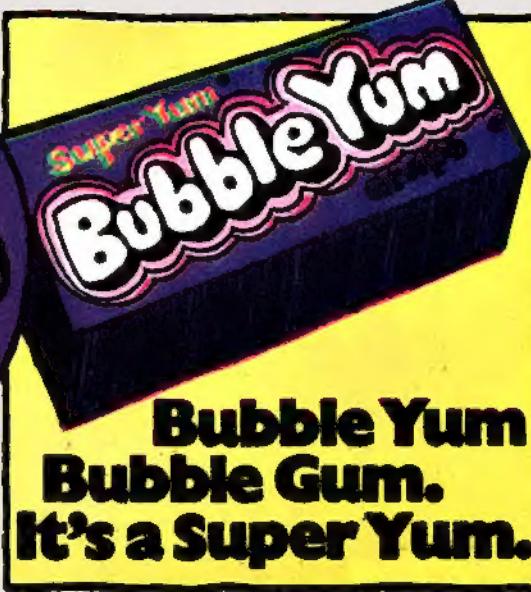
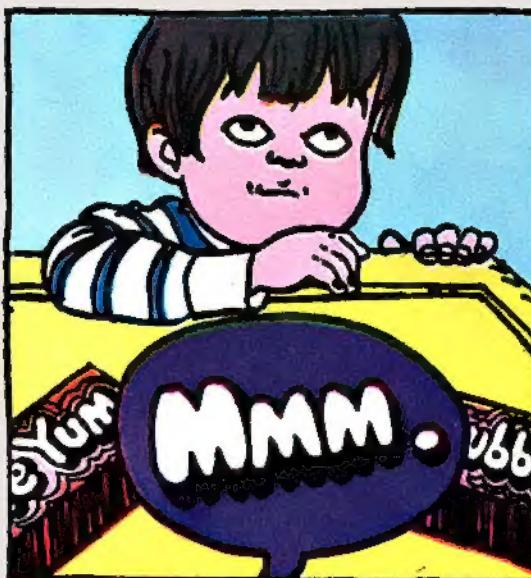
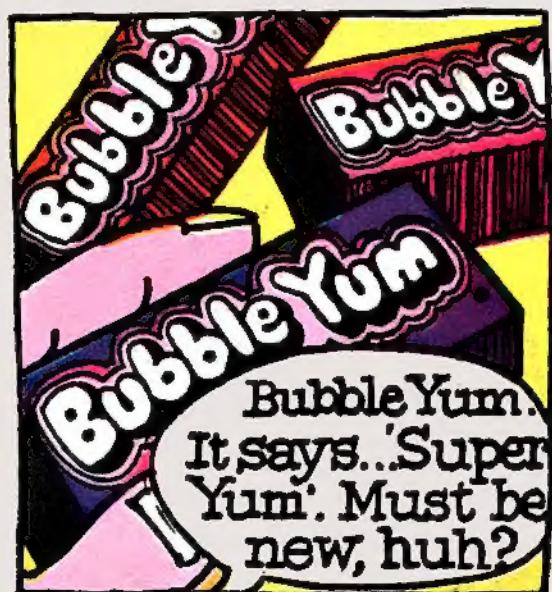
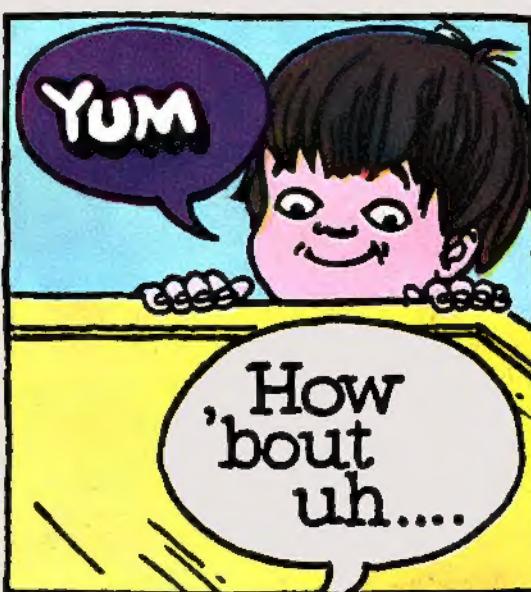
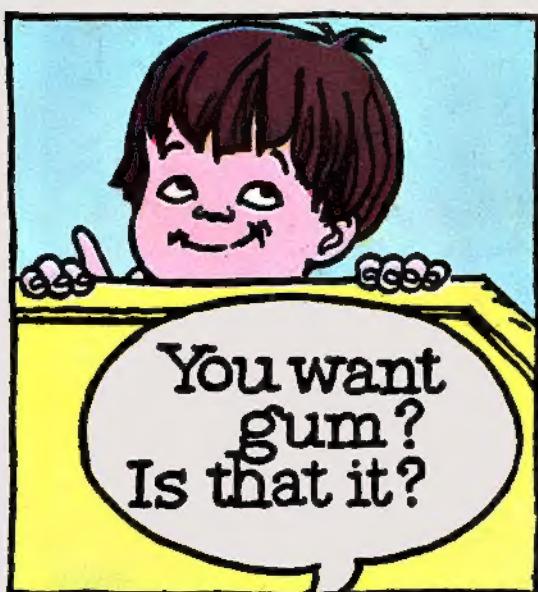


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MARVELLOUS SIGHTS, ARE THEY NOT? ALL SLAIN BY THEIR MOST PRIMAL FEAR, OR MOST ANGUISHED MEMORY. AS YOU ARE ABOUT TO BE.

THE MONSTER! IF I CAN REACH RAHNE'S WINDOW-- IT'S A TWO STORY DROP BUT I'VE SURVIVED WORSE ...

IT WAS TOO FAST! IT CAUGHT ME!

WHY STRUGGLE, LITTLE CHEYENNE?

IT'S -- CRUSHING ME -- HURTS SO MUCH-- BUT I WON'T GIVE UP!

THERE IS NO ESCAPE FROM ONE WHO KNOWS YOUR INNER-MOST THOUGHTS.

HER PAILING HANDS CATCH AT THE CREATURE'S MASK. SHE YANKS, AND...

SURPRISED, DANIELLE?

CAN IT BE THAT, AFTER ALL THESE YEARS, YOU'VE FORGOTTEN ME?

BY THE GREAT SPIRIT--

-- THE BEAR WHO MURDERED MY PARENTS -- COME AT LAST TO KILL ME, TOO!

NO!!
M-MY ROOM--
MY... BED--
ME! I'M
ALL RIGHT!

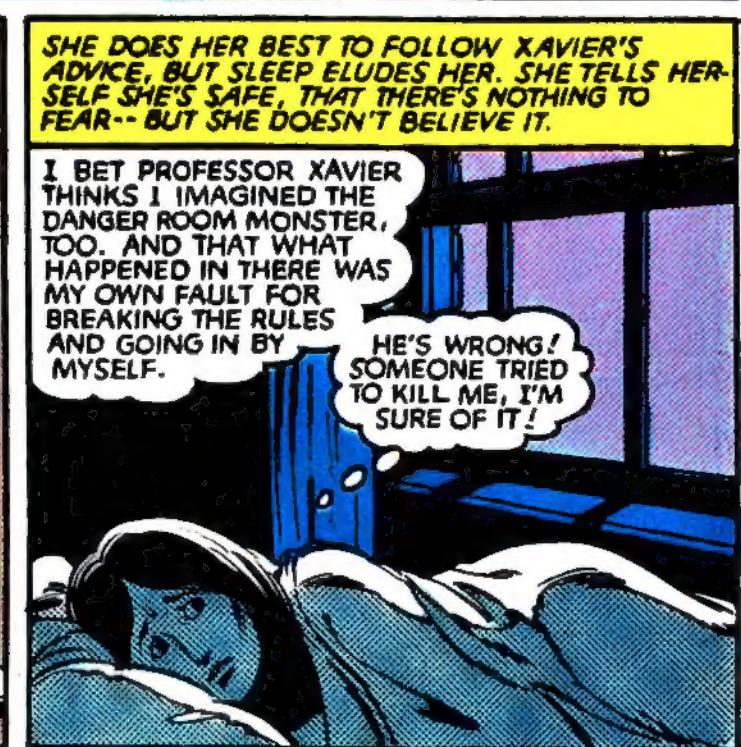
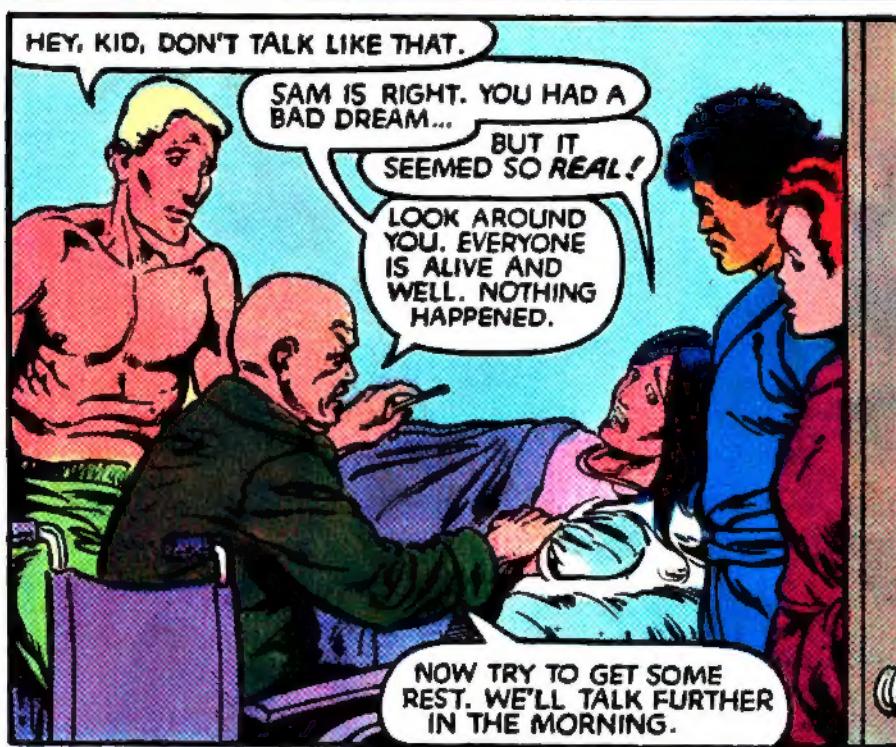
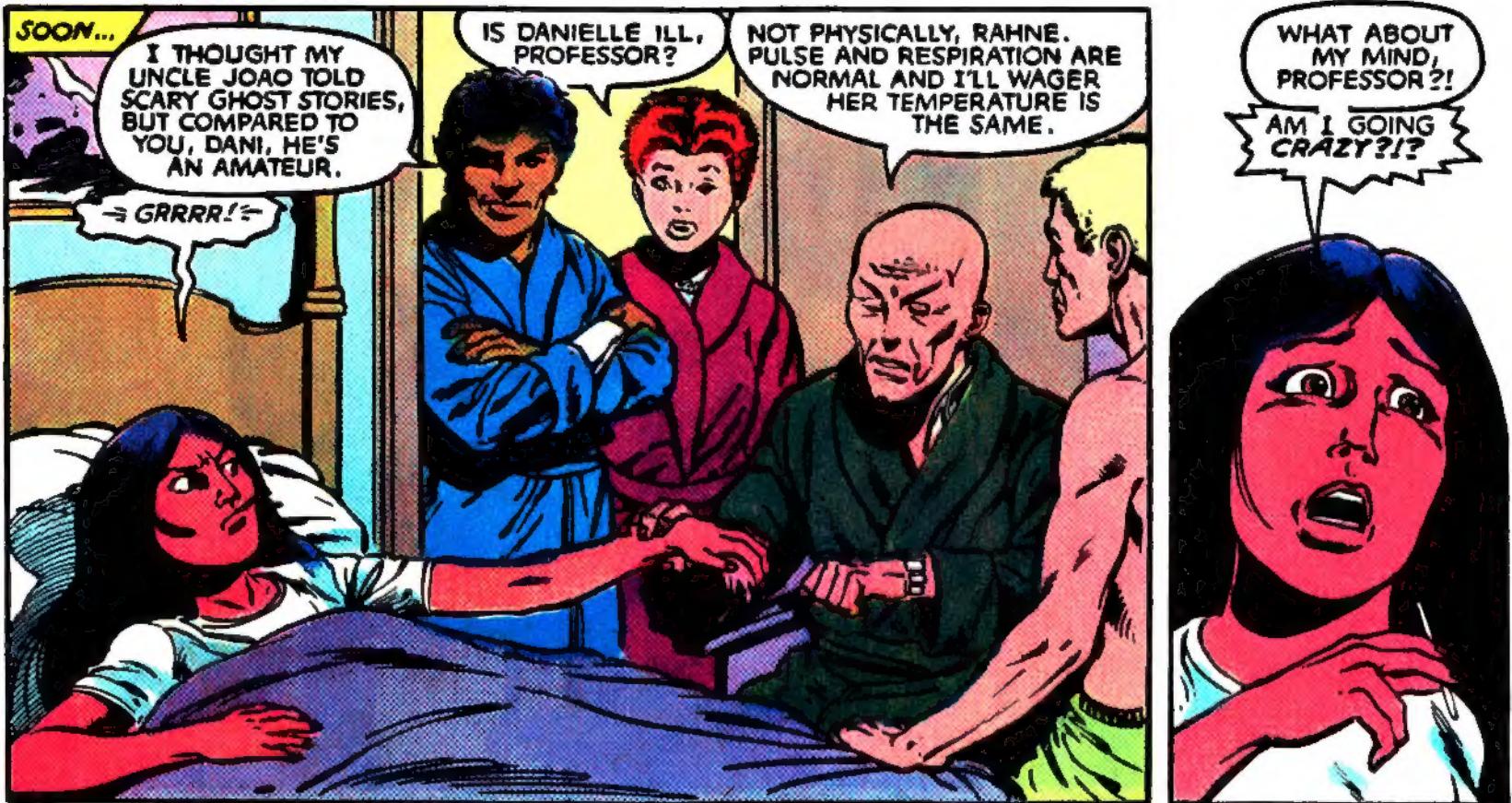
THE SKY OUTSIDE -- IT'S CLEAR-- WHERE'S THE STORM?!

SAM!
ROBERTO!!
YOU'RE
ALIVE!!

HUH?!!
WHY SHOULDN'T
WE BE?

WE HEARD YOU SCREAM,
DANI! WHAT HAPPENED?!!
WHAT'S WRONG?!!

I DON'T KNOW,
'BERTO. I THINK...
I THINK I'M
LOSING MY MIND!





MEANWHILE, AN OCEAN AWAY, IN HER MUIR ISLE LAB...

I HAVE NE'ER HEARD SUCH UNADULTERATED RUBBISH IN MY LIFE. THE CHILD HAS NAE HISTORY OF MENTAL ILLNESS. SHE CHECKED OUT FINE WHEN I EXAMINED HER LAST SUMMER.

THE FACTS SPEAK FOR THEMSELVES, MOIRA.



NONSENSE. WHAT ABOUT A DIRECT MIND-SCAN? YOU'RE THE TELEPATH, MAN, NOT I. HAVE YOU NO' PEERED INSIDE HER BRAIN, T' CONFIRM YUIR DIAGNOSIS?

NO... NOT YET.

THEN BOTHER ME WHEN YOU'VE DONE SO!

YE'RE ON A SHORT FUSE T'DAY, DARLIN'.



IF HE'S TRULY WORRIED, HE SHOULD HA' MIND-SCANNED DANI FIRST THING. T' RING ME AS HE DID-- T' THEN TALK AS HE DID-- IT'S NA' LIKE HIM.

YE WERE A BIT HARD ON HIM, THOUGH, DON'T YE THINK?



AYE. THE SON CHARLIE DOES NA' KNOW HE HAS. THE SON HE AN' I DREAMED OF WHEN WE WERE IN LOVE.

I REMEMBER MY OWN CHILD, SEAN, ALSO A MUTANT-- BUT SO INSANE AN' EVIL THAT I AN' THE X-MEN WERE FORCED EVENTUALLY T' DESTROY HIM.



WHY ME? WHY COULD NA' MY BABE HA' BEEN THE JOY THAT CHARLEY'S MAY YET BE?! AN WHY MUST I BE THE ONE T' SAVE HIM??!

'TIS NA' FAIR, SEAN.

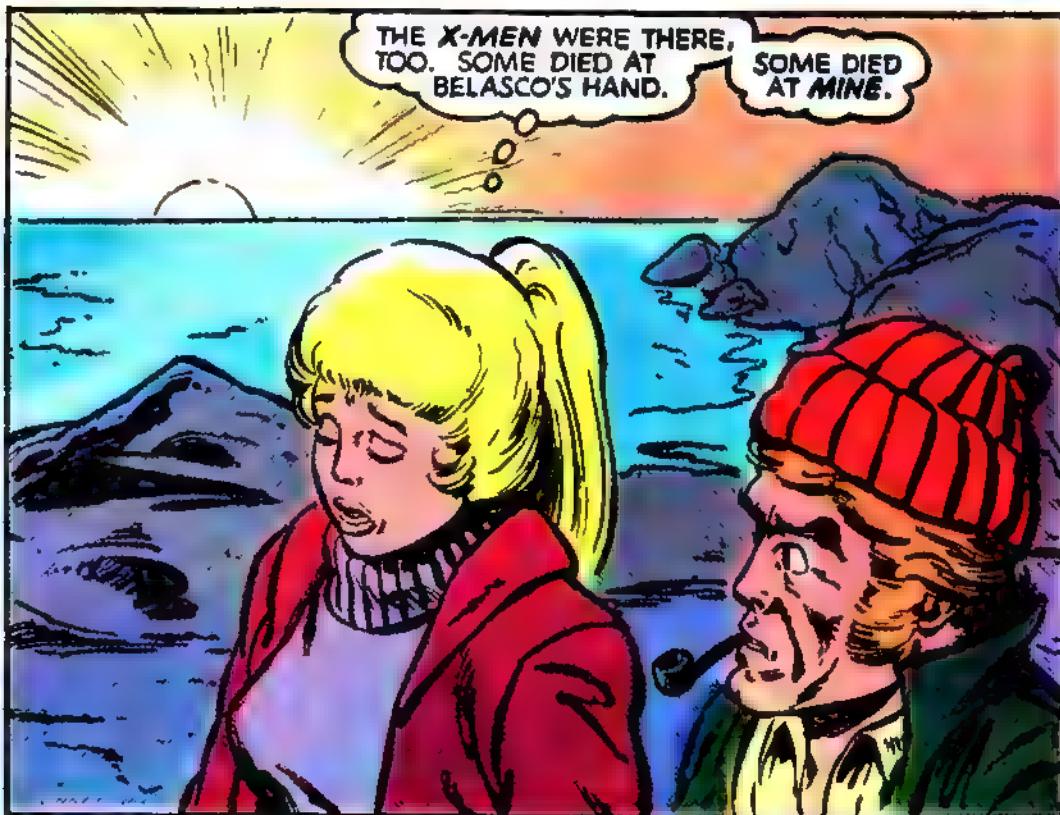
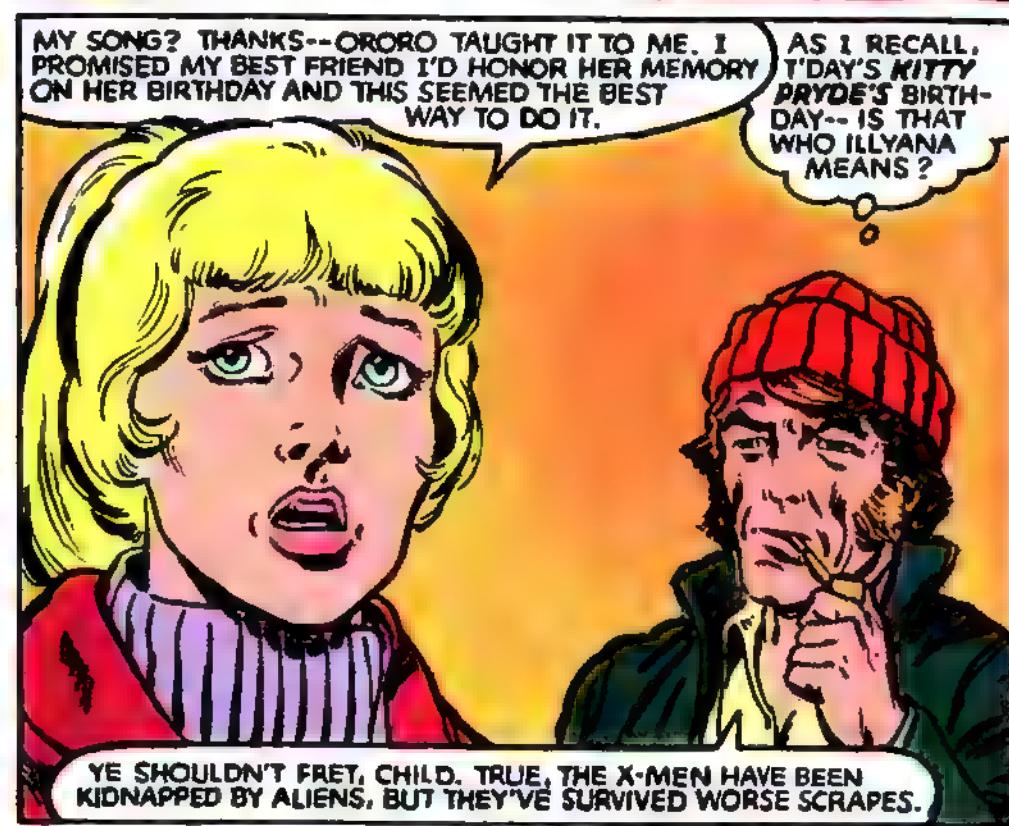
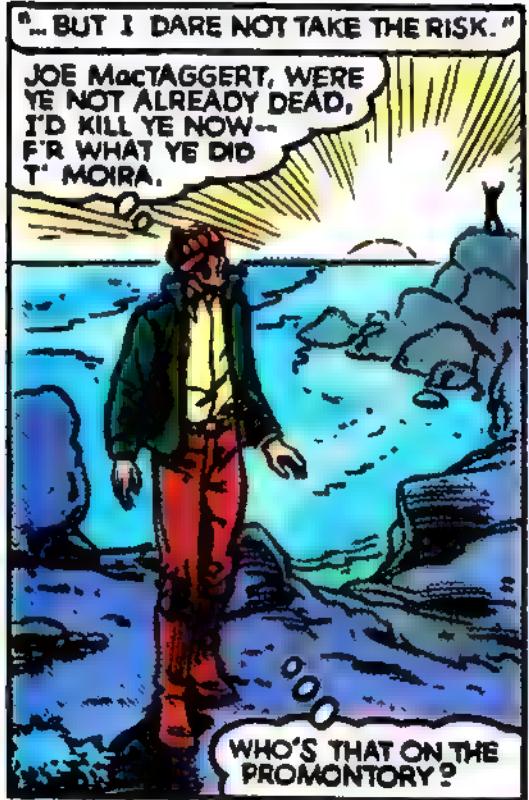


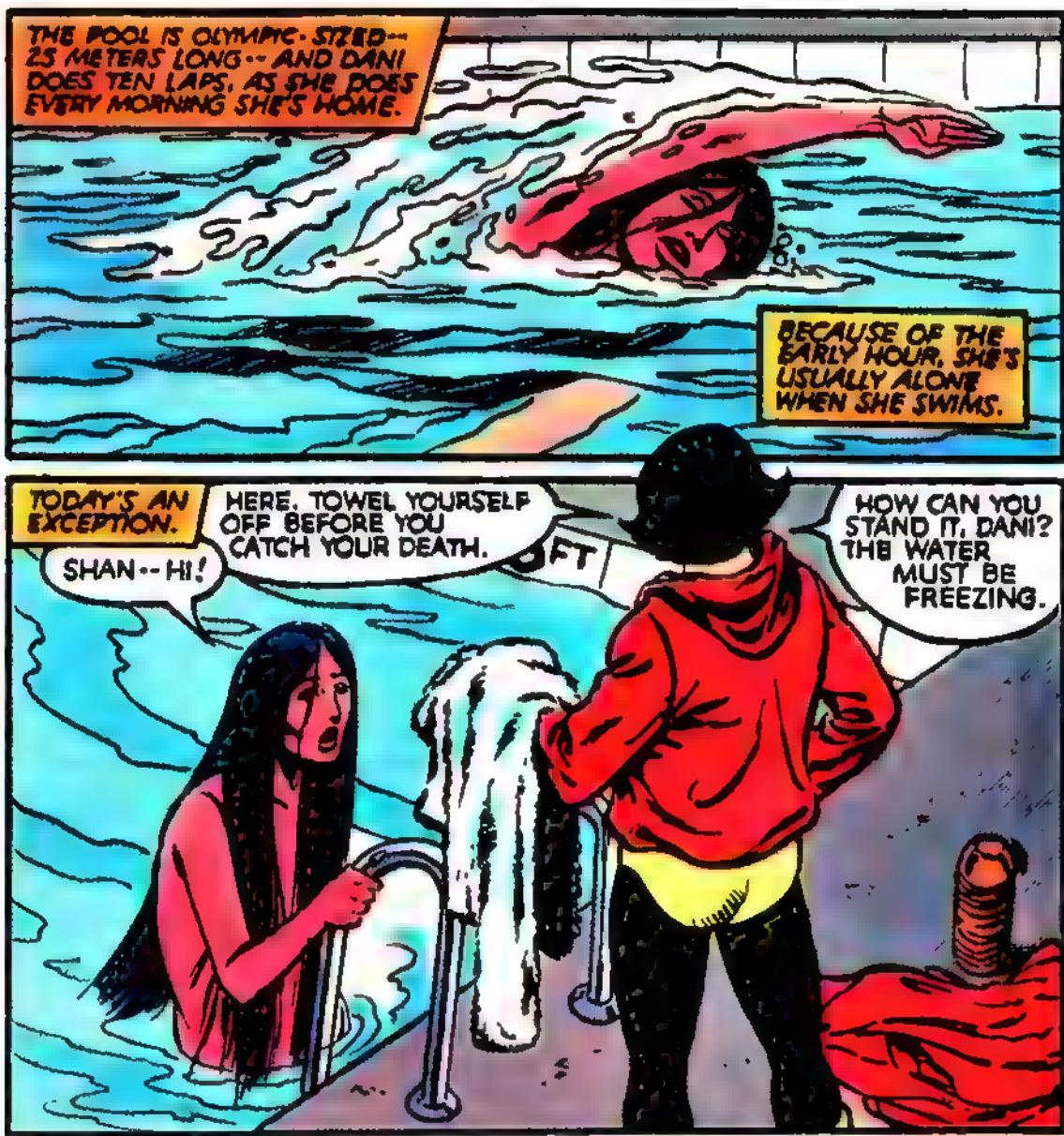
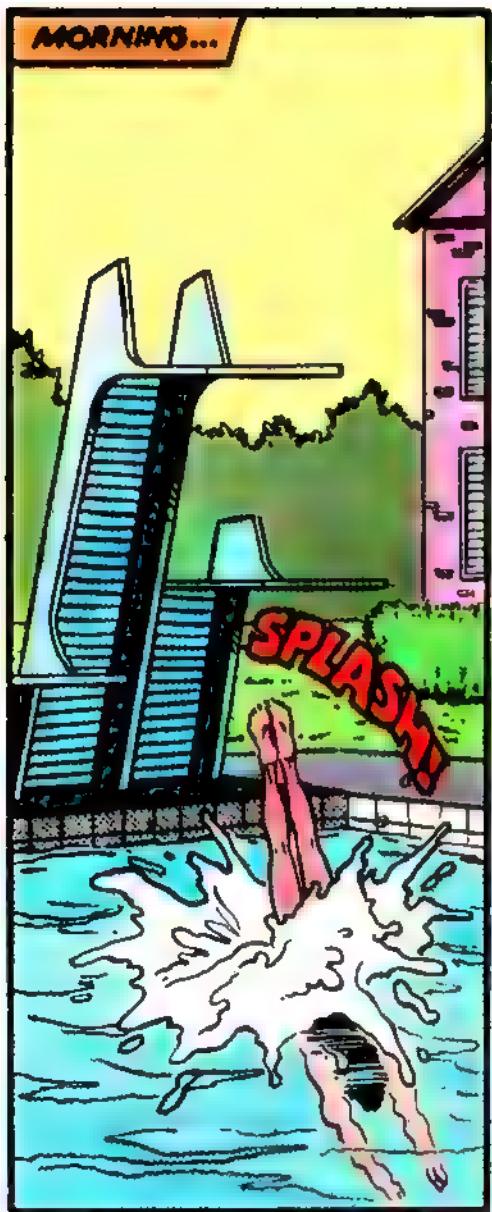
HE WAS CONCEIVED IN AN ACT OF VIOLENCE AN' HATRED. OURS'LL COME FROM LOVE. THEY'LL BE BEAUTIFUL.

THEN MARRY ME, MOIRA, AN' LET'S HAVE SONS AN' DAUGHTERS OF OUR OWN!

SUPPOSE THEY'RE MONSTERS, LIKE PROTEUS?

I LOVE YOU, SEAN. I'D LIKE TO BELIEVE THAT...





LATER, IN THE DANGER ROOM...



AS HE PASSES THROUGH THE FIRST GATE, SAM FOCUSES ALL HIS CONCENTRATION IN AN ATTEMPT TO ALTER COURSE TOWARDS THE SECOND.

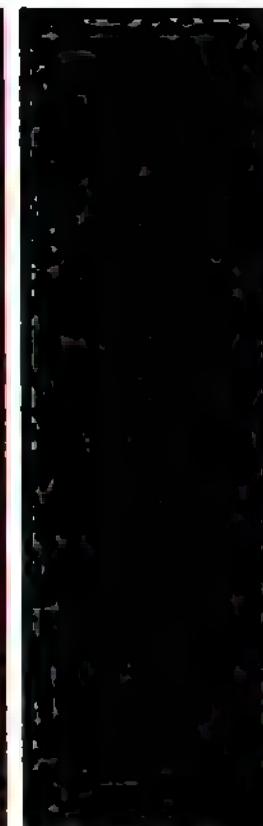
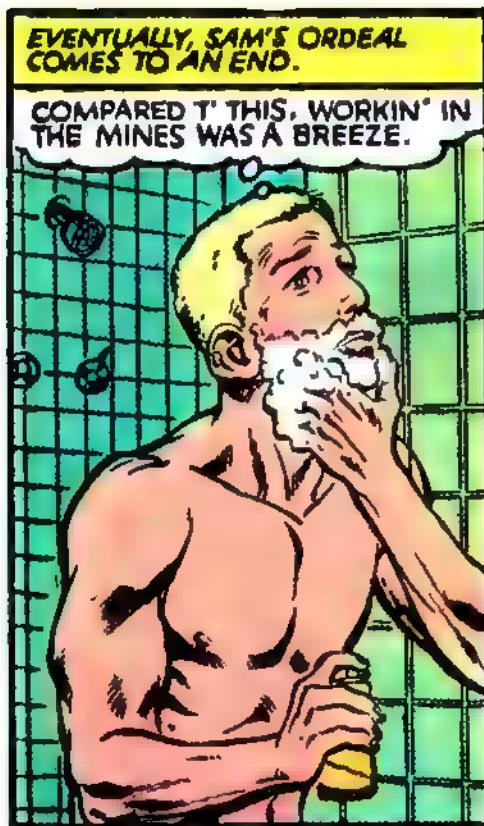
HE FEELS THE SLIGHTEST OF CHANGE -- BUT TOO LITTLE, TOO LATE.



OUCH! I'M GLAD I MEASURED THE BOY'S ABILITY TO TAKE PUNISHMENT BEFORE BEGINNING HIS TRAINING REGIMEN.

EVIDENTLY, A MINIMUM SPEED IS NECESSARY FOR SAM TO MAINTAIN FLIGHT. I'LL HAVE TO RE-SPACE THE HOOPS TO ACCOMMODATE THAT.





...WHEN I HEARD THE PROFESSOR TELL DR. MACTAGGERT I WAS CRAZY, I FELT SO LOUSY I WANTED TO DIE-- BUT I BEGAN THINKING INSTEAD.

THE STAINS ON MY KNIFE MEANT I'D STABBED SOMETHING DURING THE NIGHT. AND IF THAT PART OF THE DREAM WAS REAL, WHY NOT THE REST?

SAM, WON'T YOU ADMIT EVEN THE POSSIBILITY THAT I'M RIGHT, THAT SOMEBODY WANTS TO GET RID OF ME, ANY WAY THEY CAN?

WHY SHOULD I? GIMME A REASON, GIRL!

WE S'POSED TO BE GHOSTS, THEN?

YOU CAN'T-- BECAUSE THERE ISN'T ANY. IF XAVIER WANTS YOU OUTTA HERE, LIKE YOU'RE HINTING, WHY DOESN'T HE SIMPLY EXPEL YOU?

HE'S A DOCTOR, DANI. IF HE SAYS YOU'RE SICK, COULD BE HE KNOWS WHAT HE'S TALKIN' ABOUT.

ON TH' OTHER HAND...

SAM, WHAT'S WRONG?! WHAT DID YOU SEE!?

YOU DON'T WANNA KNOW.

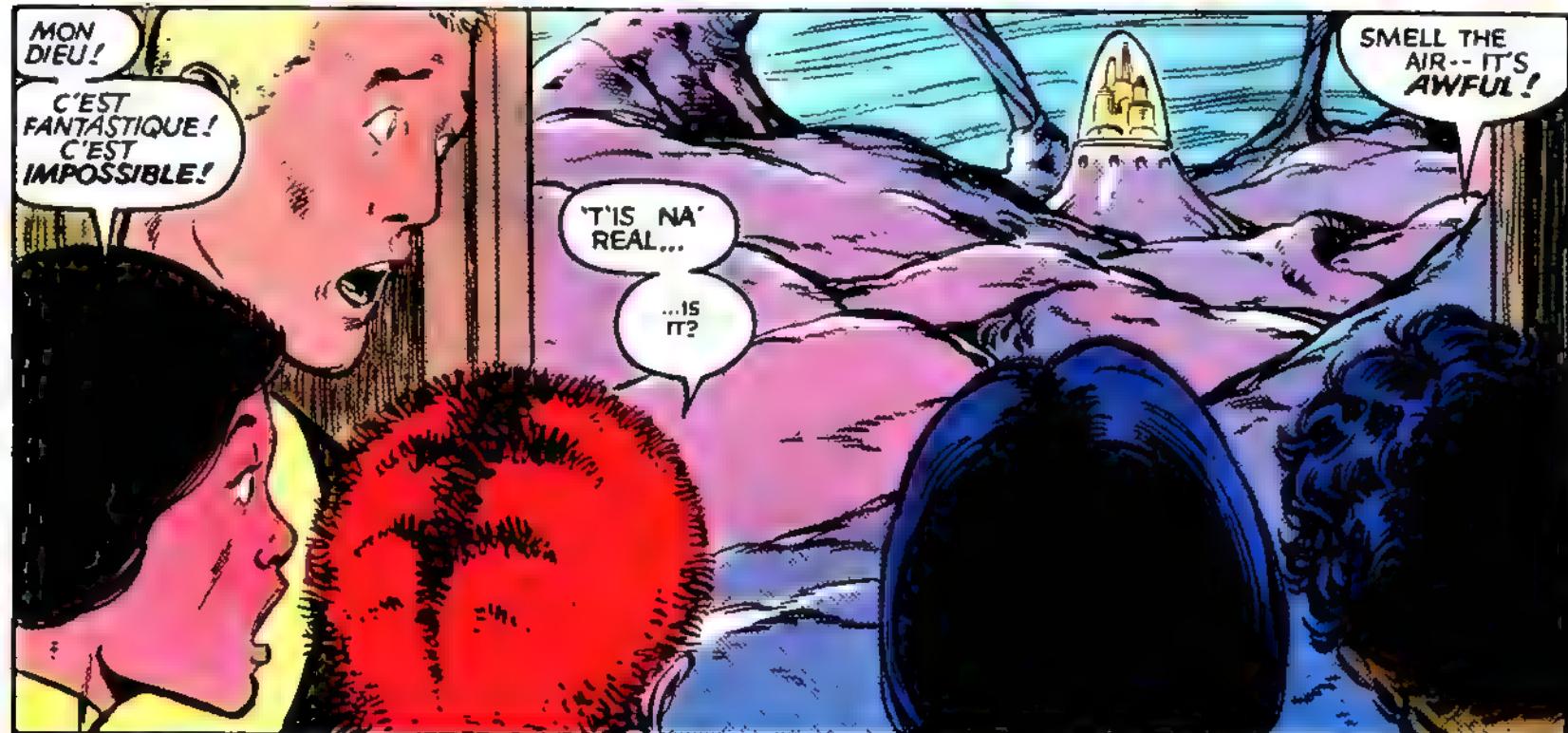
HOLY COW!!!

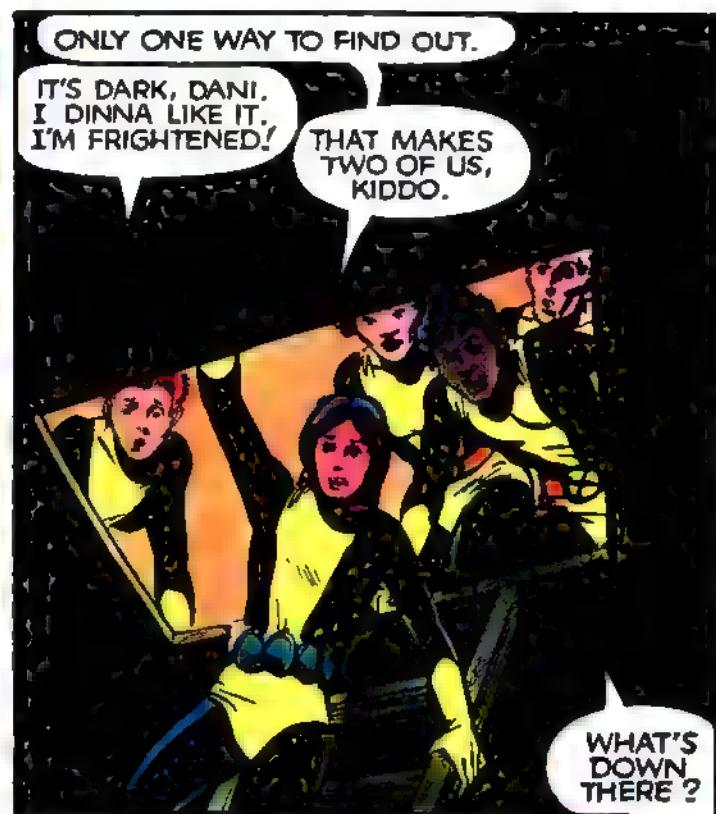
MON DIEU!
C'EST FANTASTIQUE!
C'EST IMPOSSIBLE!

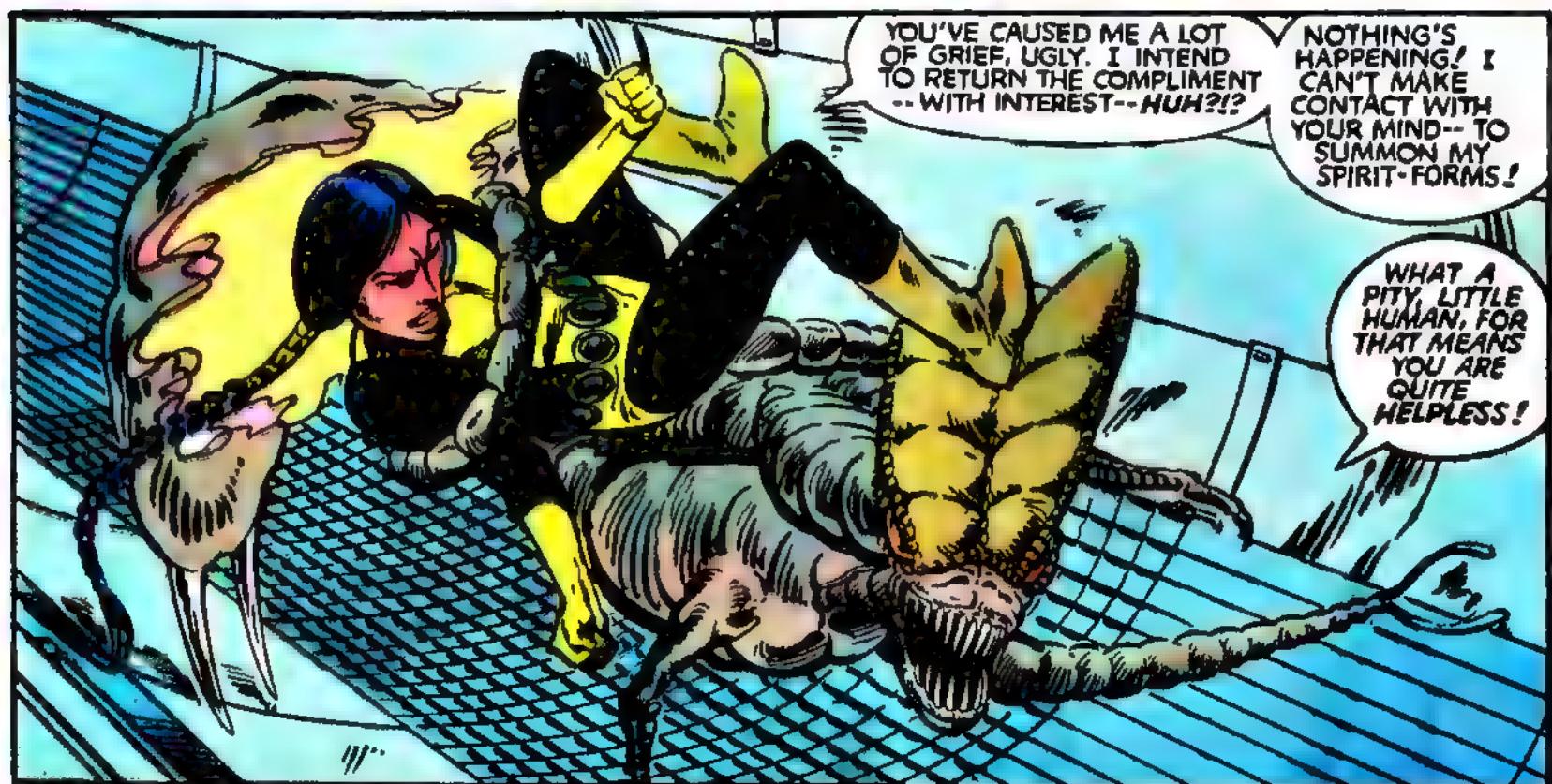
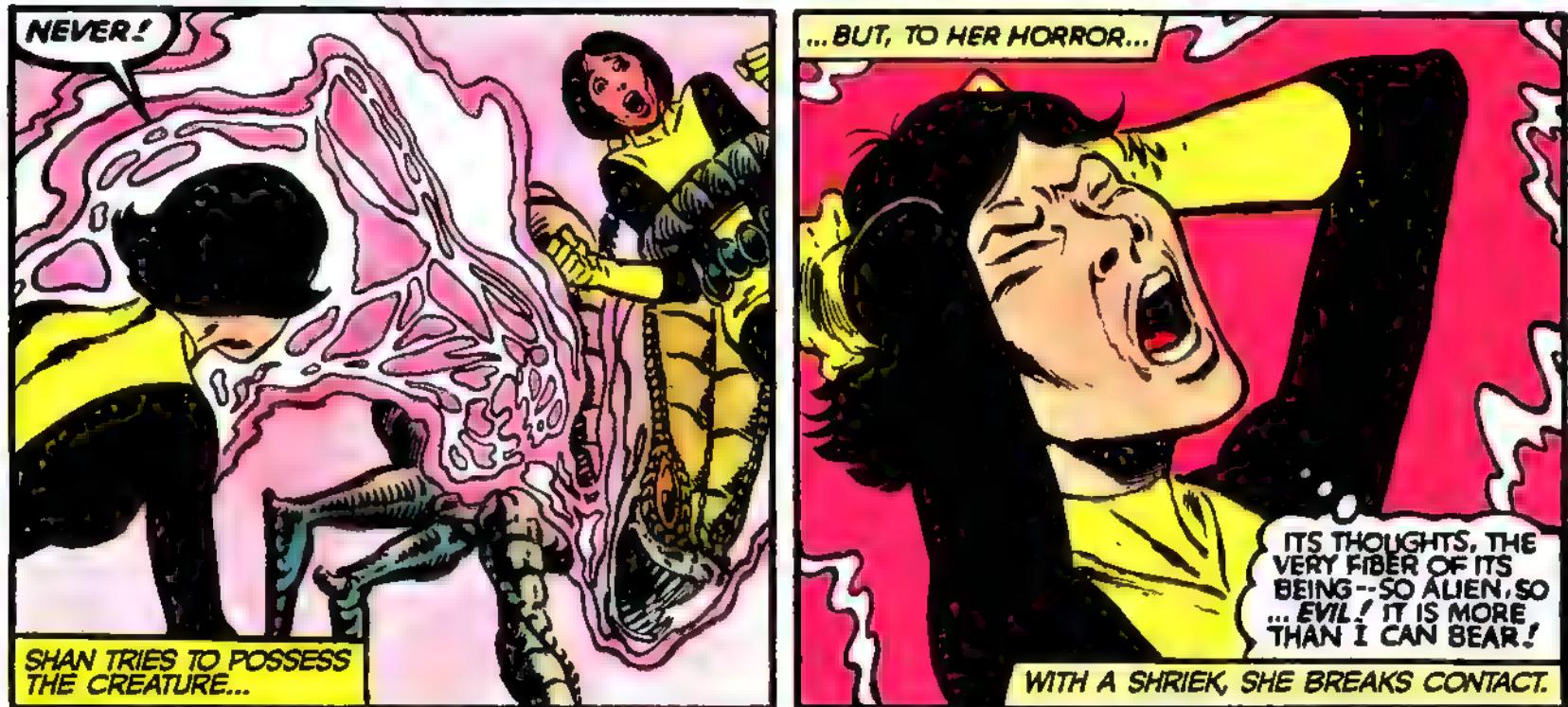
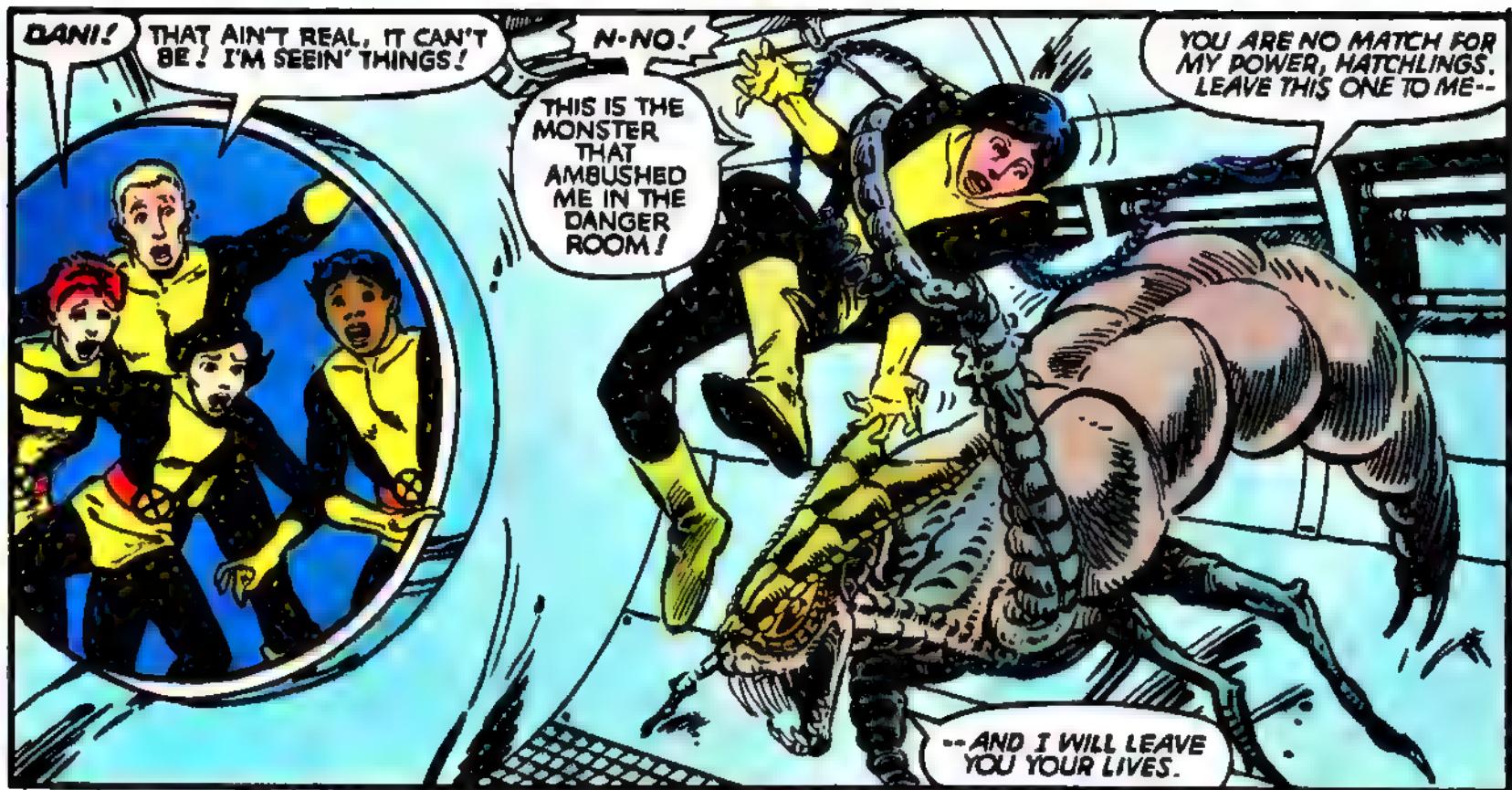
'T IS NA' REAL...

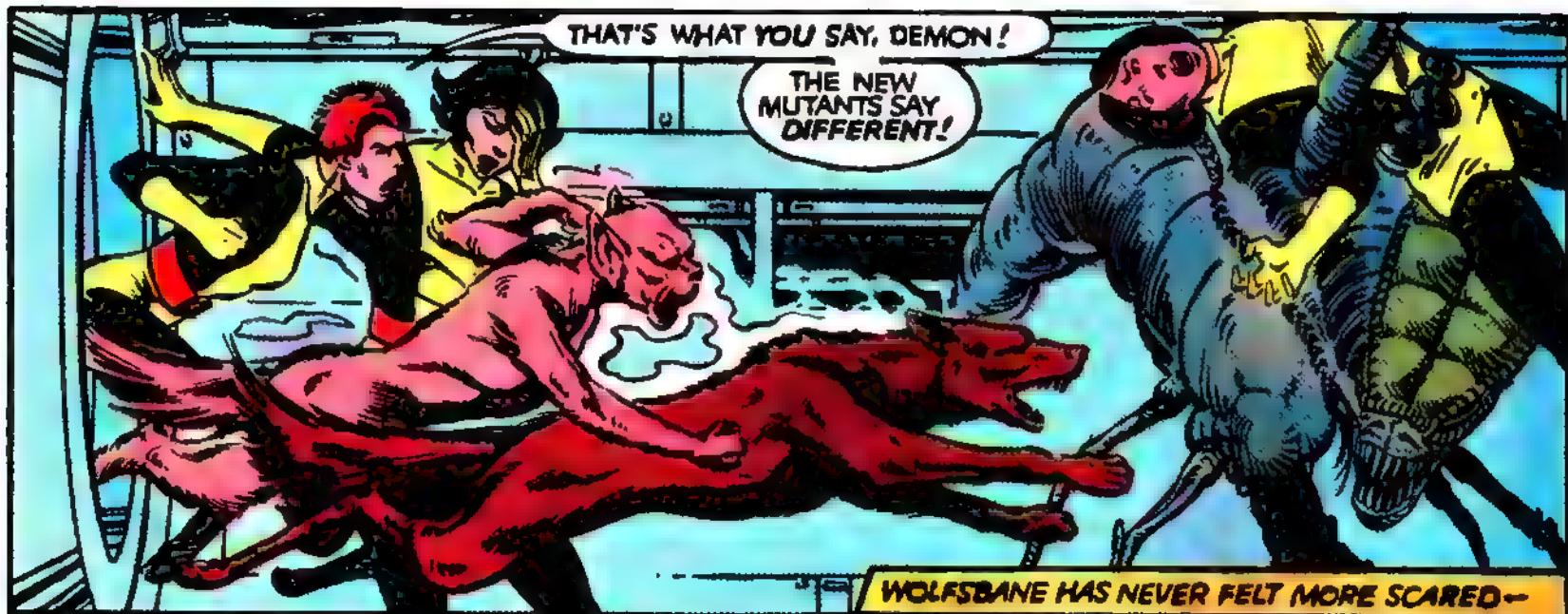
...IS IT?

SMELL THE AIR-- IT'S AWFUL!

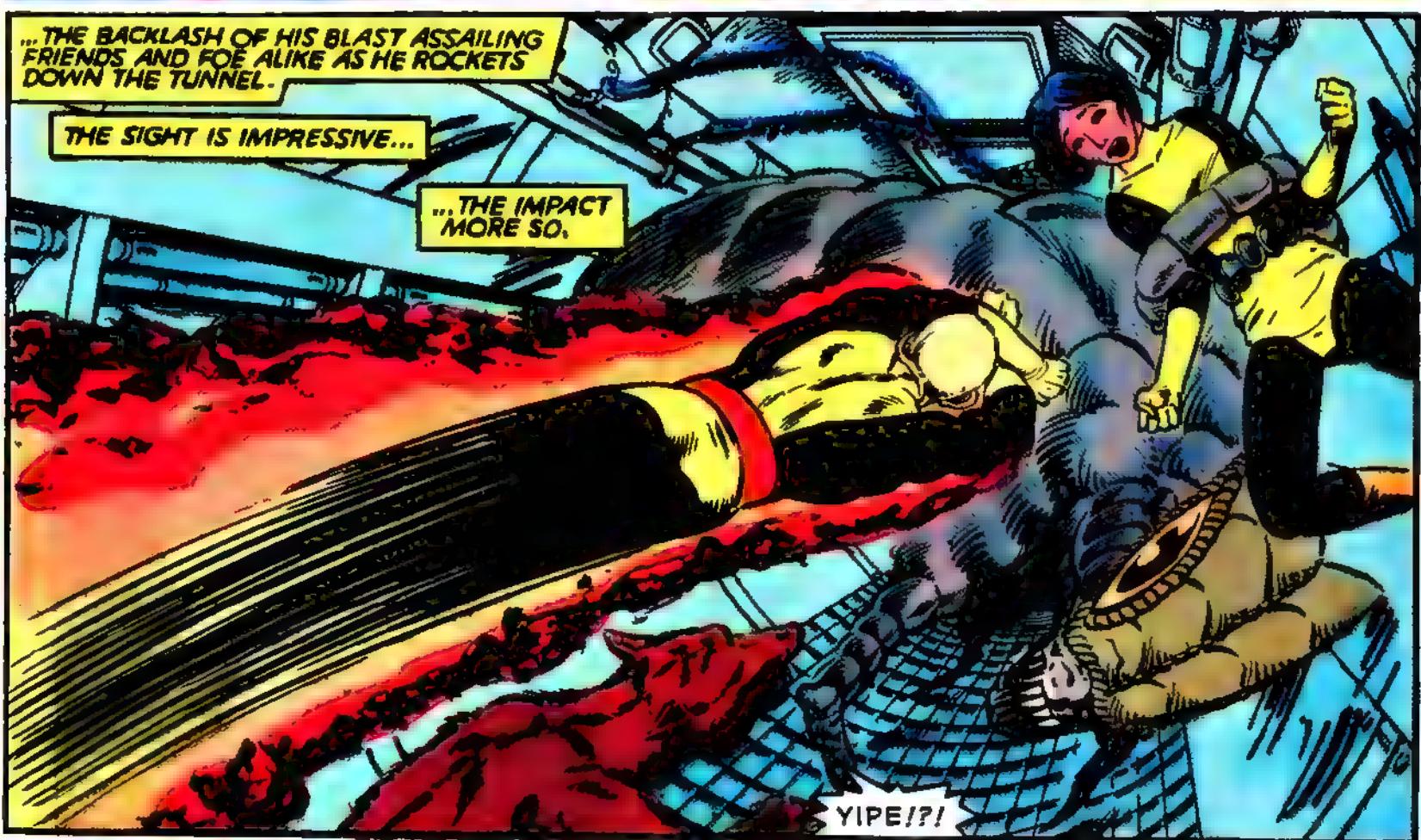


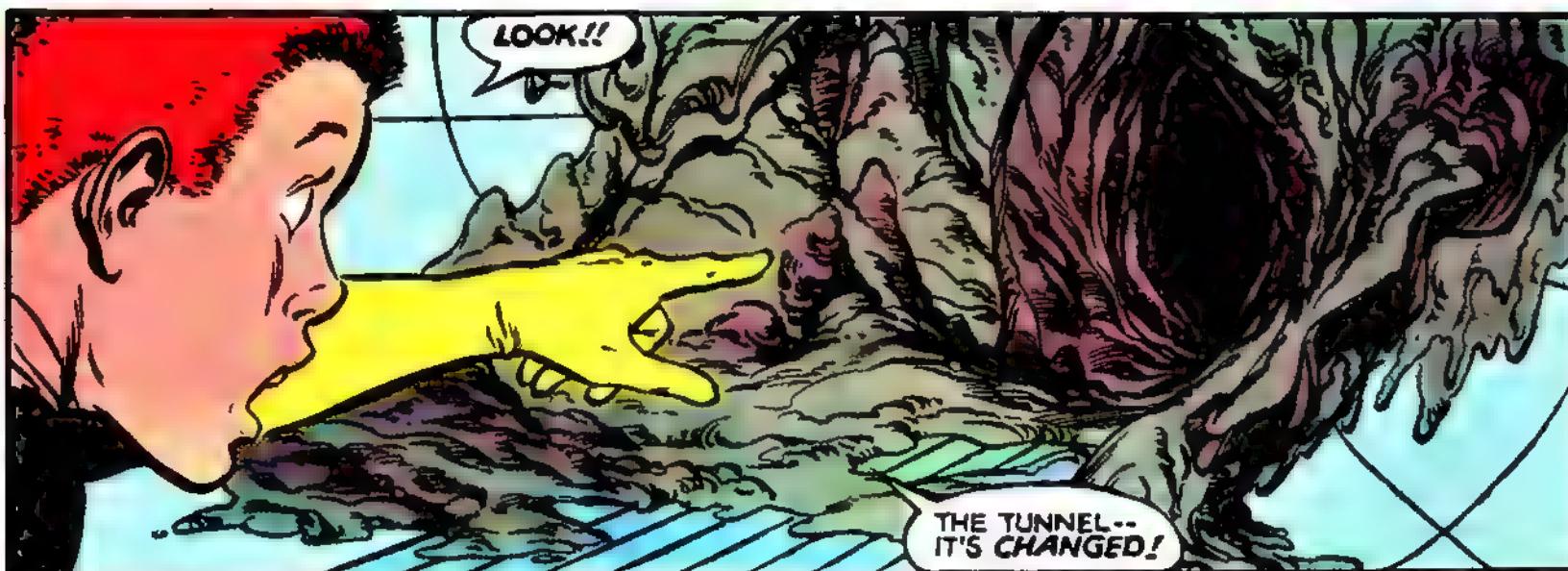






WOLFSBANE HAS NEVER FELT MORE SCARED--





WHAT A MESS! THE CLOSER WE COME TO THE MANSION, THE MORE COMPLETE THE METAMORPHOSIS BECOMES. THE MANSION MUST BE ITS SOURCE.

INTERESTING, HOW THIS CONFORMS TO THE BASIC LAYOUT OF THE HOUSE. IT REMINDS ME OF THE DANGER ROOM-- CONSTRUCTING AN ILLUSION OF REALITY AROUND A REAL FRAME.

WHAT I BIT WAS NO ILLUSION, SHAN--
/CCHHH!

I WONDER IF WE ARE FACING MERELY A SINGLE OPPONENT? WE NUMBER BUT FIVE AND, FOR ALL OUR TALENTS, ARE YOUNG AND UNTRAINED. WHY HAS NOT THE MONSTER OVERWHELMED US? PERHAPS IT IS NOT SO FORMIDABLE AS IT APPEARS.

ROBERTO-- THAT TENTACLE!

SO MUCH FOR YOUR THEORY, SHAN!

HANG ON! I'LL SAVE YOU!

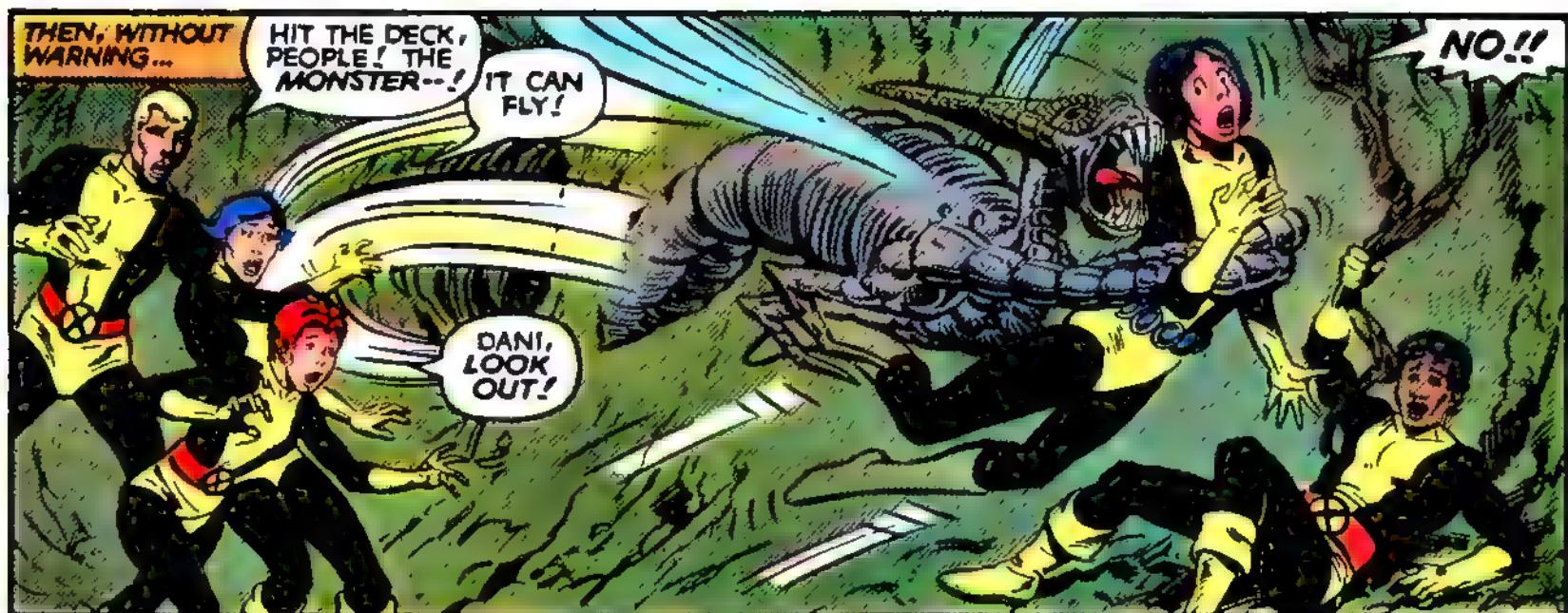
WHULLLLL!!

BEFORE RAHNE CAN DO SO, HOWEVER...

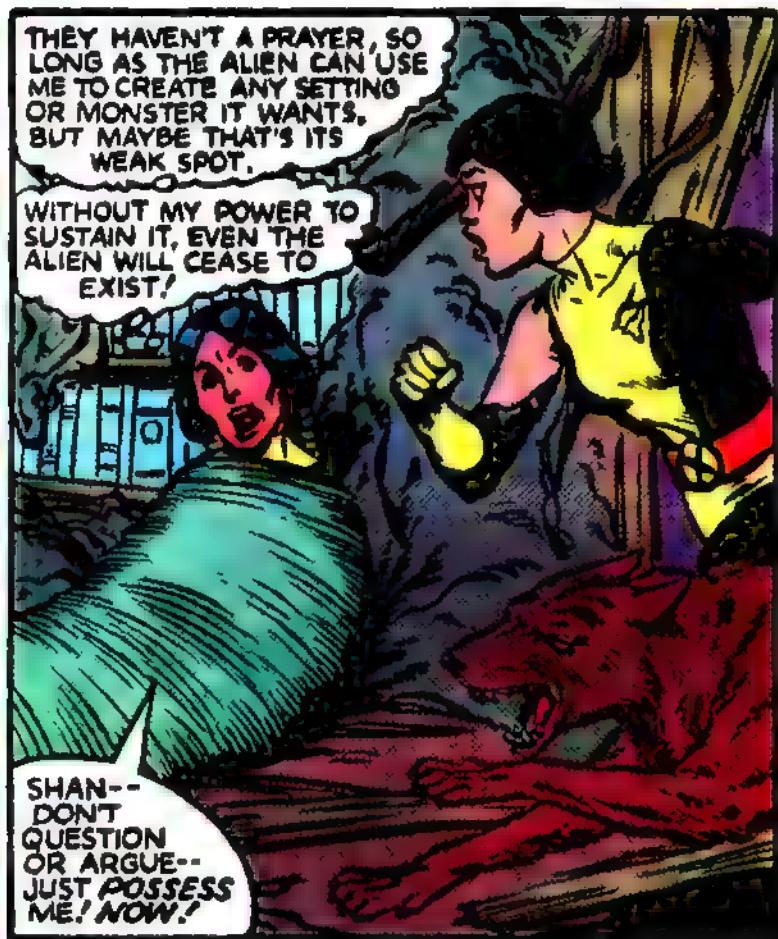
... ROBERTO TAKES MATTERS INTO HIS OWN HANDS...

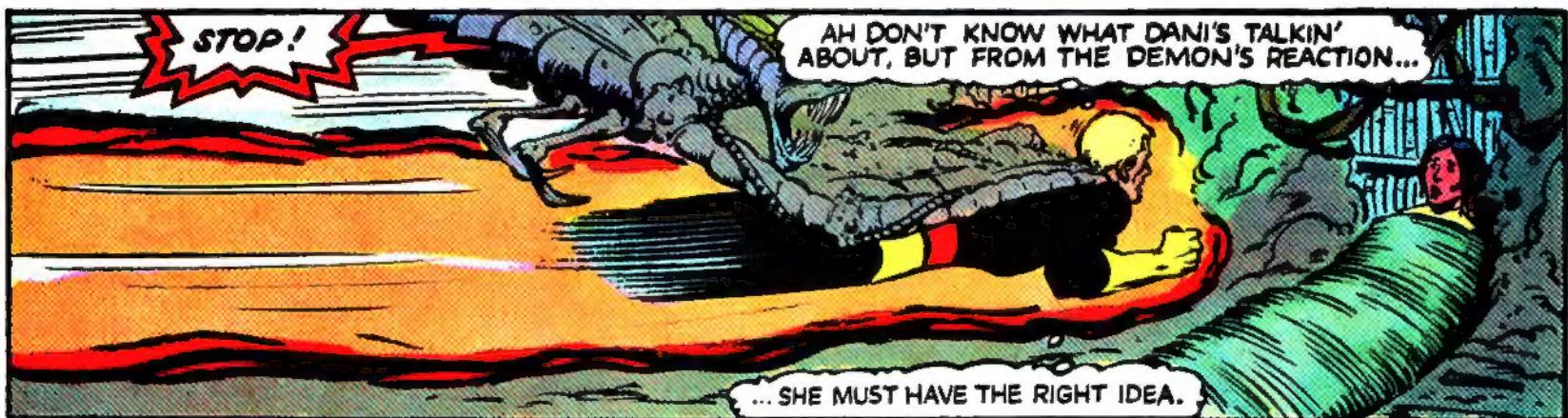
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A FEW SECONDS AFTER THAT, SUNSPOT IS FREE.









BULLPEN BULLETINS

GOOD MORNING, AFTERNOON, OR EVENING AS THE CASE MAY BE!

Welcome to my first-ever interview in this column. I'm asking questions of the man who has more copies of his work in print than any other human being in the history of the world, Marvel super-pro inker, *Vince Colletta*.

J.S.: Let's see... you've been inking since 1950, and you're very fast and prolific... so, including international reprints of your comics and your newspaper strip work, I figure that your copies-in-print total goes well into the billions.

Vince: Yeah... well, I never had a day without work... and I never had to ask for a single one of those jobs.

J.S.: You know you've made it when editors come to you with jobs.

Vince: I never let an editor down... I never let a company down. I always give my best work and on time.

J.S.: Back in the days when Marvel ran polls wherein the readers voted for their favorite writers and artists, you often finished first or second against impressive competition. You must have been doing great work. I always liked your stuff — especially those issues of Thor you inked back in the 1960's!

Vince: Thanks.

J.S.: Has anyone ever told you that you look like a Mafia Boss?

Vince: Back when Stan Lee was doing your job he once printed photos of all the artists in the comics one month. After he saw how my picture came out he called me up and asked me to come back and get another picture taken. He thought I looked too much like a gangster. He didn't want me to scare the kids... or their parents.

J.S.: Is it true that you know the guy who played Columbo — Peter Falk?

Vince: I met him back when I had a photography studio, besides inking comics. Because I photographed a lot of actors, actresses, and beautiful models for magazines and for their portfolios; I met a lot of people who became famous — like George Maharis, James Farrantino...

J.S.: You're known for your beautiful women... inking wise, I mean. Everybody says that you're one of the best for inking strips featuring female characters. I guess photographing all of those models and actresses helped.

Vince: Yeah.

J.S.: What's your philosophy about inking?
Vince: Well, first of all, some inkers like to pick and choose... they'll only do certain jobs over certain pencilers... and they'll take their time, no matter what the deadline is, even if the editor is in a jam, or a colorist is waiting for pages to come in so they can earn a living, too. I can't be that way. I like to feel that I'm part of the team, and we're all in the game together. If the editor asks me to ink a story by, say, a young, inexperienced penciler who still has some rough edges to his work, I'll do it and I'll do the best I can. It might not come out quite as good as a job that I'd inked over by John Buscema... it can't. No way. But, I'd rather give it a try to help out the new guy, the editor, and the team than pick and choose jobs that will make me look good.

J.S.: Explain how the pencils affect the way the inking comes out.

Vince: The readers only see the ink. All the pencil lines are covered by the inker's inks. Once the book is printed, no one can tell what the pencil drawings looked like before the inker inked them. They might have given you a tightly rendered face, for instance, or maybe just an oval shape with smudges about where the eyes and mouth go. If he gives you precise drawing, the finished, inked head will look like the penciler's style. If he gives you an oval, you're really getting the inker's drawing.

J.S.: It's up to the editor to make sure that the penciler has held up his end. Still, I know, that in a story which might have 150 separate panels, even the best pencilers might blow a few panels.

Vince: I think the inker should follow the penciler's style and try to make it come through. A lot of inkers these days overpower the pencils, though. The penciler just gives them a framework and the inkers take over from there. That's okay if it's what the penciler and the editor want.

J.S.: Sometimes it is. Frank Miller worked that way with Klaus Johnson on *Daredevil* for a while... and Walt Simonson did it with Tom Palmer on *Star Wars*, too. They really sort of stopped being penciler/inker teams and kind of melded together. Unless guys are working on that kind of basis, though, I think I agree with you — the penciler should bear primary responsibility.

Vince: Right... since I've never worked with a penciler the way Klaus worked with Frank, I've always tried to enhance the pencils. It's not easy. Pencil drawings often have a life and a charm that can't be captured in the inking. Pencils give an infinite range of grays and tones. An inking is either there or it's not. Sometimes it's frustrating. There have been times when I've tried to give editors jobs back. I told them, "these

pencils are beautiful. Get someone better to ink them!" But, they always insisted that I do them.

J.S.: Who's your favorite penciler? And inker?

Vince: I have favorites, but I'd rather not say. Every guy in the business is good in his own way. They're all pros. It's like baseball — not every player can be a Reggie Jackson, but each one has a reason to be here.

J.S.: You helped a passel of people get started in the business, right?

Vince: Michael Golden, Bill Sienkiewicz, Danny Bulanadi, Frank Miller, Marshall Rogers... and others. I forget...

J.S.: Which of yours did you like best?

Vince: I've inked a lot of stories in thirty-three years. Too many to single one out. But, I'll tell you about the best day in my whole career...

J.S.: Okay, I'll bite...

Vince: It was the day I came back to start working at Marvel again after being with another company for a while. I'll never forget the welcome I got here in the Bullpen... it was like coming home. I feel like I'm in the major leagues again. People care here, about each other and about the comics.

J.S.: You're doing *Thor*, *Dazzler*, and *Crystar*. Plus, since everybody loved your work on *Dark Crystal* over Bret Blevins' pencils, you two are doing a *Hulk Graphic Novel* together, right?

Vince: Right. I love doing the kind of artful, meticulous linework that Bret's pencils call for. I'm looking forward to that.

J.S.: Me, too. Thanks, *Vince*!

THAT'S IT!

Till next month when the Bullpen Bulletin returns to its usual non-interview format.

But, if you like the idea of reading your favorite Marvel creative peoples' answers to my occasionally intelligent questions, you'll find an interview in just about every edition of my *Bullpen Bulletin Special* which appears in all issues of *Moon Knight*, *Ka-Zar*, and the *Micronauts* which are on sale through subscription or at your local comics specialty shop. If you don't know where the comics shop nearest you is, write to me. I'll let you know.

Stay well.

Jim Shooter

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- GHOST RIDER #80
- MICRONAUTS #52
- MOON KNIGHT #31
- INDIANA JONES #5
- U.S. 1 #1 — An all new series of truckin' adventures, by AL MILGROM
- CRYSTAR #1 — See Hype Box
- KULL THE CONQUEROR #1
- SUPER VILLAIN CLASSICS #1 — See Hype Box
- INCREDIBLE HULK #283
- AVENGERS #231
- CONAN #146
- MARVEL TALES #151 — Reprints Amazing Spider-Man #13 "The Menace of Mysterio!" by STAN LEE and STEVE DITKO.

X-MEN #169

- ROM #42
- POWER MAN/IRON FIST #93
- G.I. JOE #11
- FANTASTIC FOUR #254
- MARVEL TEAM-UP #129 — Spider-Man and the Vision.
- IRON MAN #170 — See Hype Box
- PETER PARKER, THE SPECTACULAR SPIDER-MAN #76
- DEFENDERS #119
- STAR WARS #71
- MASTER OF KUNG FU #124
- THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #5

MARVEL MAGAZINES

- SAVAGE SWORD OF CONAN #87
- CRAZY #94 — The last laugh: Crazy's final issue!
- BLIP #2
- MARVEL AGE #2
- MARVEL FANFARE #8
- EPIC #17

SPECIAL EVENTS

- WARLOCK #6 — The conclusion of the Warlock saga!

EPIC COMICS

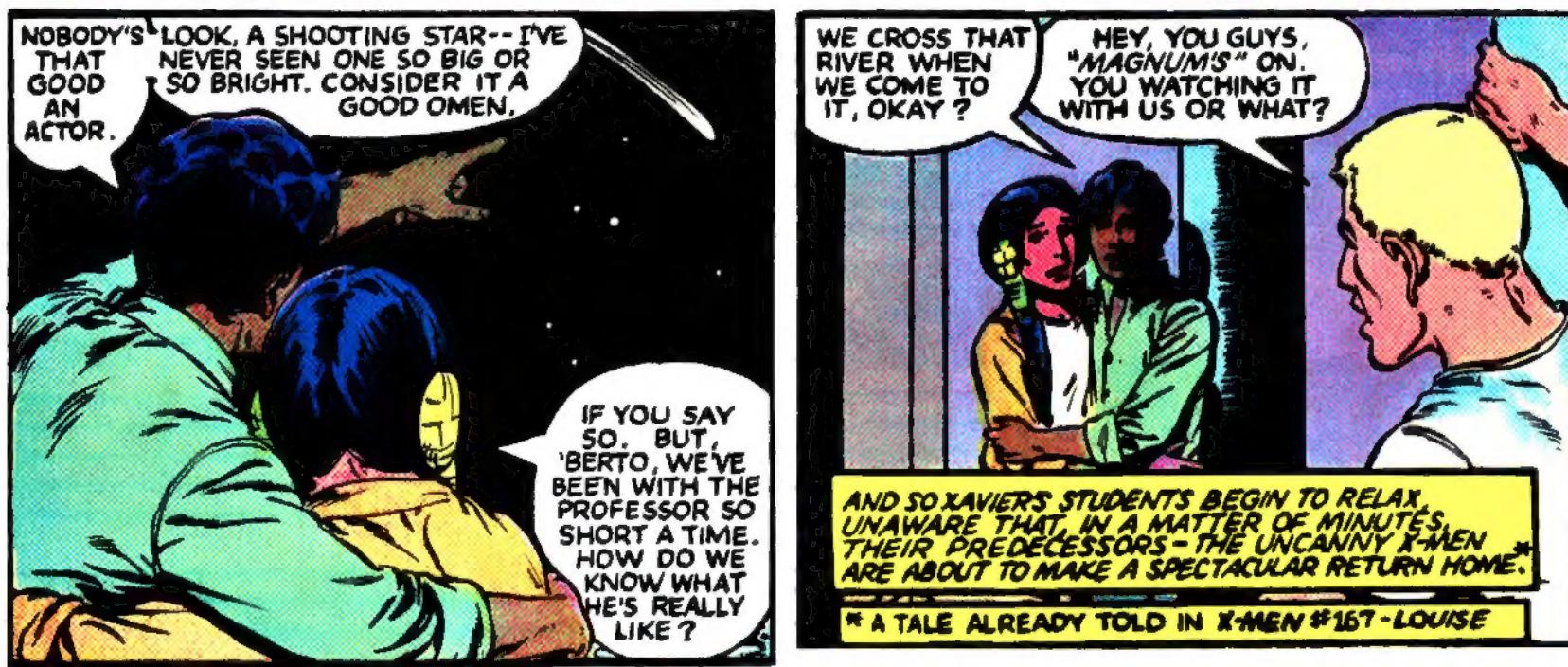
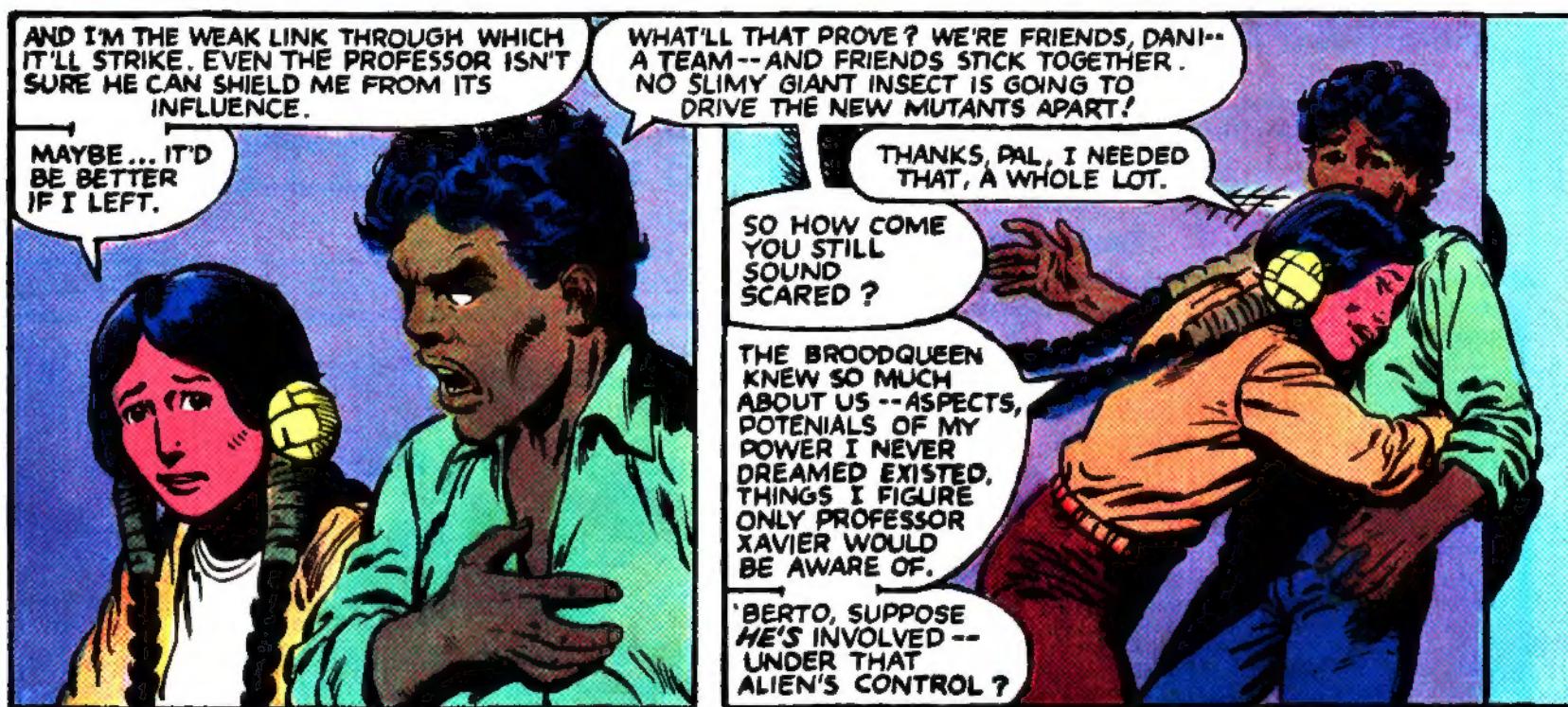
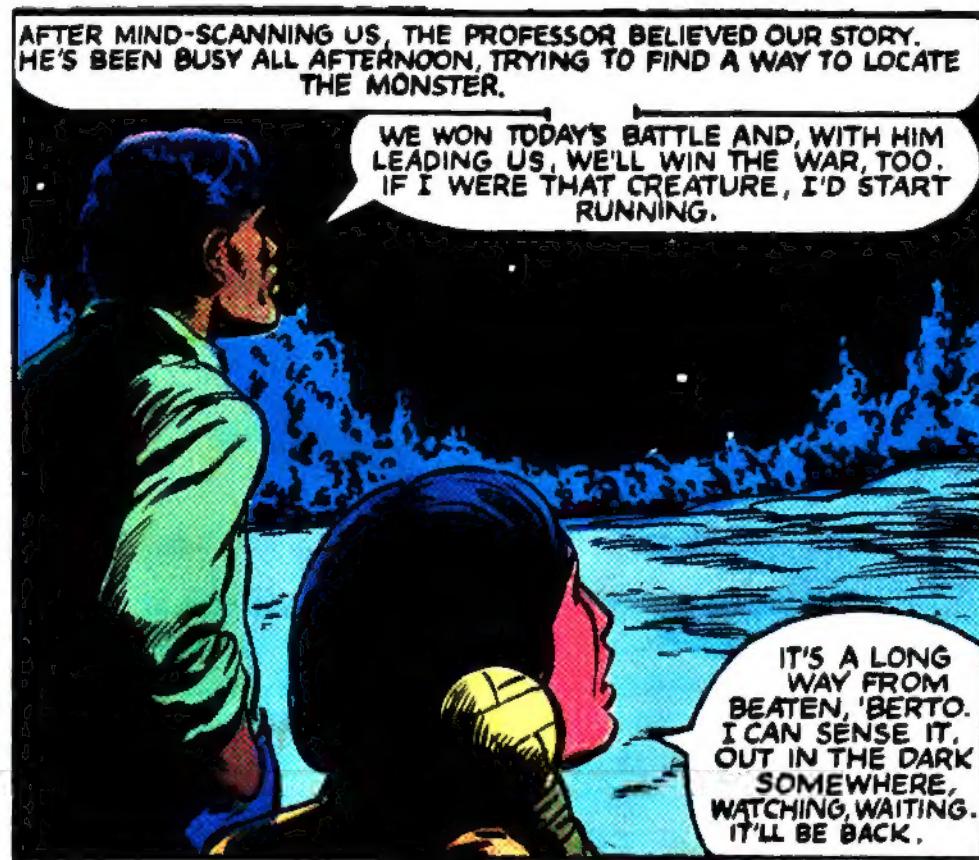
- DREADSTAR #3

THE HYPE BOX

SUPER VILLAIN CLASSICS #1 — For the first time ever in chronological order: the origin of the ultimate Marvel villain... Galactus! It's based on the original STAN LEE texts, expanded by editor MARK GRUENWALD, and the art is vintage JACK KIRBY- GEORGE KLEIN-VINCE COLLETTA material. All the fearsome facts about the world devourer — here! A worthy addition to any collection.

CRYSTAR #1 — Created by MARK GRUENWALD, RALPH MACCHIO, JIM SHOOTER, and JOHN ROMITA JR., the legendary kingdom of Crystallum is brought to full life by writer JO DUFFY, penciler BRETT BLEVINS, and inker VINCE COLLETTA (remember Bret and Vince's *Dark Crystal*?). Once you enter this new realm of fantasy, you may never want to leave.

IRON MAN #170 — As if the job DENNY O'NEIL, LUKE McDONNELL, and STEVE MITCHELL have been doing on this mag in recent months wasn't fantastic enough, this issue heralds the beginning of a new era for the golden Avenger, as alcoholism renders Tony Stark incapable of functioning as Iron Man, and the responsibility of the famous armor falls — perhaps forever — to...ah, but that would be telling.



NEXT ISSUE: SOMETHING COMPLETELY DIFFERENT!

WHO'S SCARING STEVIE ?

